

LIGHT **MACHINES**

KOKA RAMISHVILI

ERTI GALLERY

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A range of nuances – Koka Ramishvili

Koka Ramishvili's Light Machines are much more than still lifes for they are systematically animated by movement – which situates the work in a perfect contradiction of a genre normally characterized by the inertia of the motif (still life). Nor can they be reduced to a mere expression of a certain experimentation since there is a deliberately studied aesthetic to them. Yet, by taking a gamble and shifting the still life – a motif from the past – into a contemporary practice, Ramishvili brings about an encounter between a historical genre and reality today that aims to be less formal than conceptual. The worlds he fashions in the studio belong to the microcosm against which he occasionally juxtaposes landscapes that give way to infinity. Set in motion, these landscapes sometimes feature a human figure, an obvious link between the inner dimensions of thought and the outer dimensions of the world.

Between art and a sort of demonstration, Ramishvili creates geometrical shapes – sometimes inspired by the world of de Chirico or the sculptures of Brancusi – to reveal, through photography, a light that the artist breaks down into a monochrome array of soft grays. No black and white contrasts that would strictly separate the tones and reduce the world to a Manichean view of things. On the contrary, a generous array

of nuances with blurred outlines offers the eye the chance to penetrate these intermediary worlds lying between bright and dark, somewhere between dreams and reality, beyond a truth that is unique, sharp, and caught in a fraction of a second by a photo journalist.

Koka Ramishvili works the light of his photos and acts on the very way light is perceived. Eschewing all spiritual meaning, he fosters a perceptual, sensory experience where time is superimposed over transparency. Everything moves towards impermanence. Everything is becoming. Process is essential. Here lies the essence of this work.

In the challenge of expressing light as an abstract structure, he animates the installations of his invention so that they retain a fleeting impression. Thanks to movement, real objects shed their materiality in subtle plays of shade and light. His images thus create visions that are inaccessible to the human eye and his simplest staged scenes suddenly verge on the abstract, making the photograph nothing less than photography, in other words, a writing with light in the etymological sense of the word. On the other hand, when he is looking outside the studio to express a form of combustion in the landscape, Ramishvili will occasionally polish the image in the touching-up process. Light is manipulated after

the fact. A pair of real-looking suns, for instance, appears in an immaculate sky (Ascension, pp. 22-23), and three glowing celestial bodies create a sequence on the horizon (Three Stars (Evolution), 2019, pp. 30-31), while a bright illumination takes over a face (The Shining (Face) – 2017, p. 24).

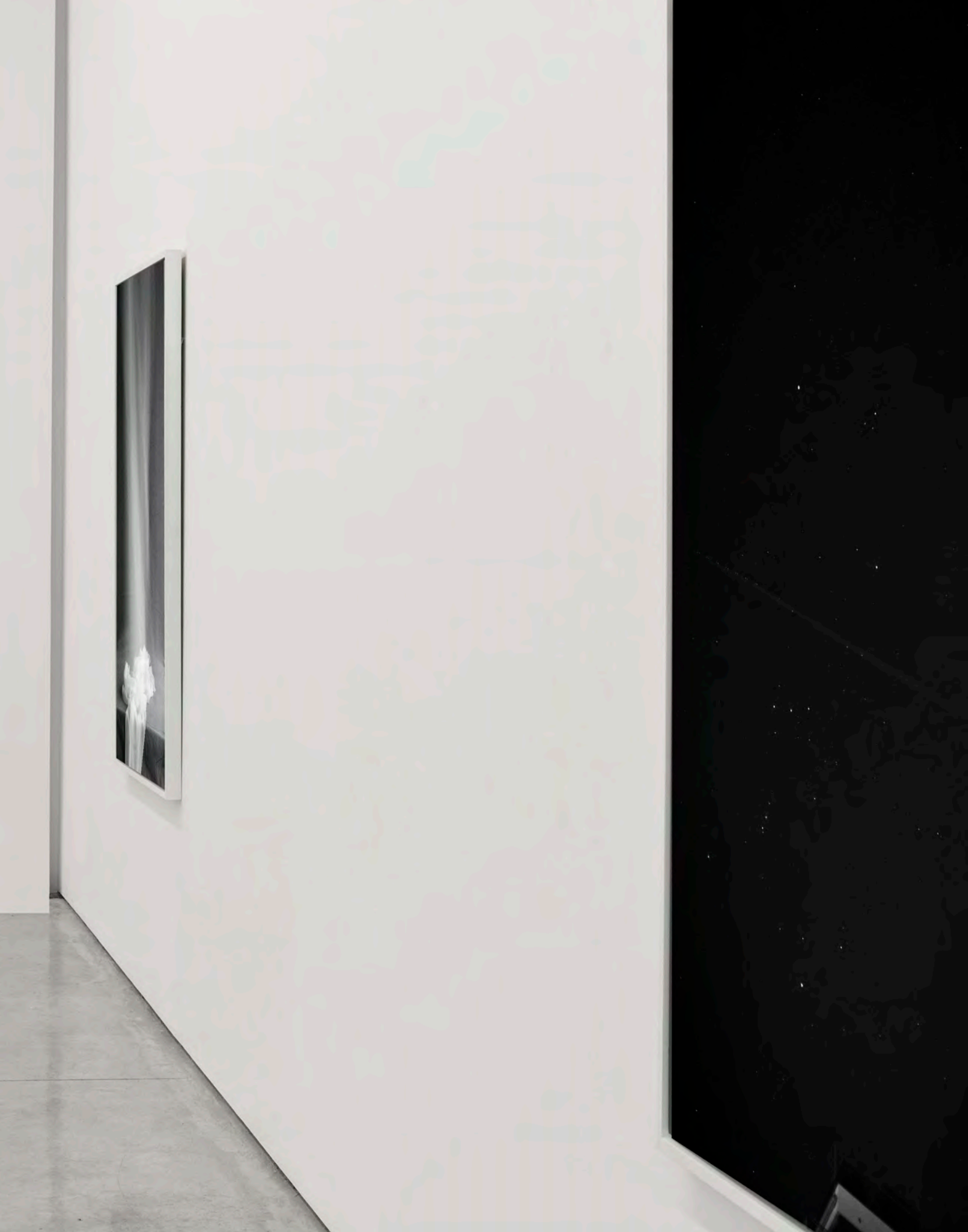
As a visual artist who has always sought to slip his thinking into multiple mediums – while making sure to master them perfectly, each according to its use – Koka Ramishvili took up photography again in 2016. Having abandoned the documentary practice seen in the early years of his career, he is now devoting himself to photography as he would were he working on a painting, that is, his compositions are first elaborated conceptually before they are executed, making his work both a form of thinking and a realization, a perfect marriage of content and form, a paragon of comprehensiveness. They promise to stretch the limits of representing the world thanks to his working of the light and offering a space perhaps for an improbable meeting of quantum mechanics and astrophysics. Indeed, although his work follows in the wake of themes in art that go back centuries – like still life, portraiture, and landscape painting – Ramishvili regularly puts light at the center of his thinking and reminds us of what Laszlo Moholy-Nagy pointed out in 1925 in his founda-

tional book, *Painting Photography Film*, “I am convinced that a new art of light is being born.” Until then the history of painting had been punctuated by works that placed front and center the play of shadows and light, from the research of Renaissance painters into chiaroscuro to the expression of the sensation of light by Turner and Monet, although photography opened a field of possibilities that proved vaster by far.

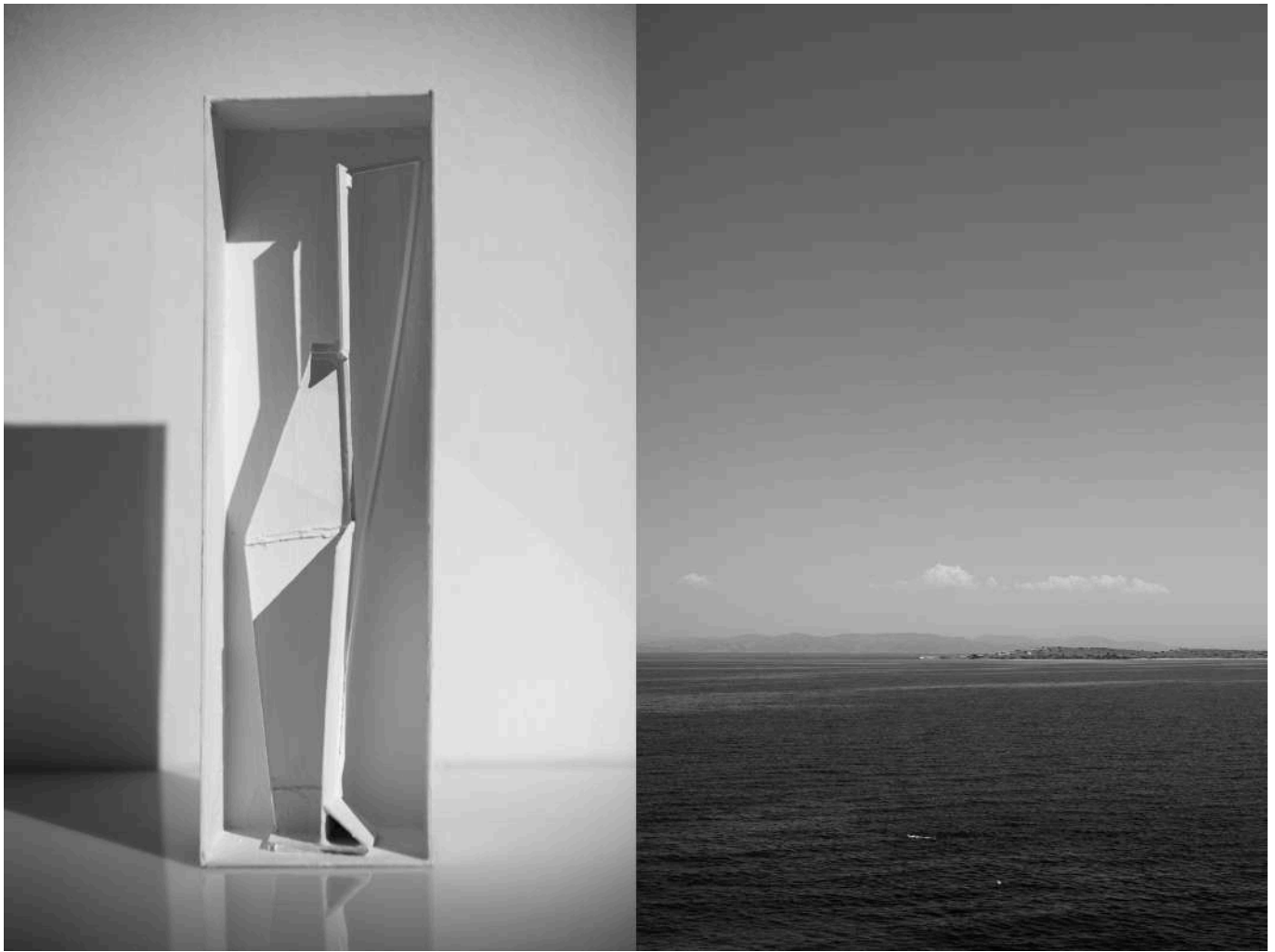
Besides this conceptual dimension, his experience, renewed by the summers he has spent in Greece over the last few years, feeds into a singular approach filled with striking patches of white, reliefs formed from gentle lines, and clement skies that give voice to a harmonious world in black and white, whose light is the condition of the visible. It is indeed what makes the perception of shapes and limits of objects and spaces possible. If the role played by light in art has often been inextricably linked to the deepening of scientific knowledge and the appearance of technologies that put it to work, Koka Ramishvili raises it to the level of the main protagonist in order to speak about the essence of art and life in a singular impulse of freedom and intuition that avoids the pitfall of the cliché.

Karine Tissot, 2019











Light Mashines - 2017, series of 15 B&W photographs, 50cm X 50cm























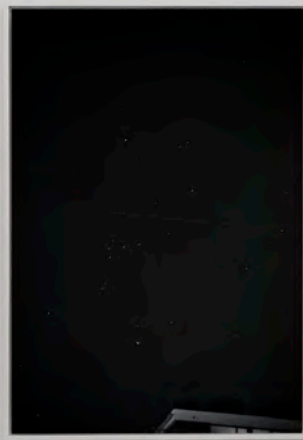
















Ascension - 2019, B&W photography, 100cm X 133cm











Creation (Day 1) - 2017, B&W photography, 147cm X 100cm

Creation (Day 2) - 2017, B&W photography, 147cm X 100cm

Creation (Day 3) - 2017, B&W photography, 147cm X 100cm

Creation (Day 4) - 2017, B&W photography, 147cm X 100cm

Creation (Day 5) - 2017, B&W photography, 147cm X 100cm

Creation (Day 6) - 2017, B&W photography, 147cm X 100cm

Creation (Day 7) - 2017, B&W photography, 147cm X 100cm





















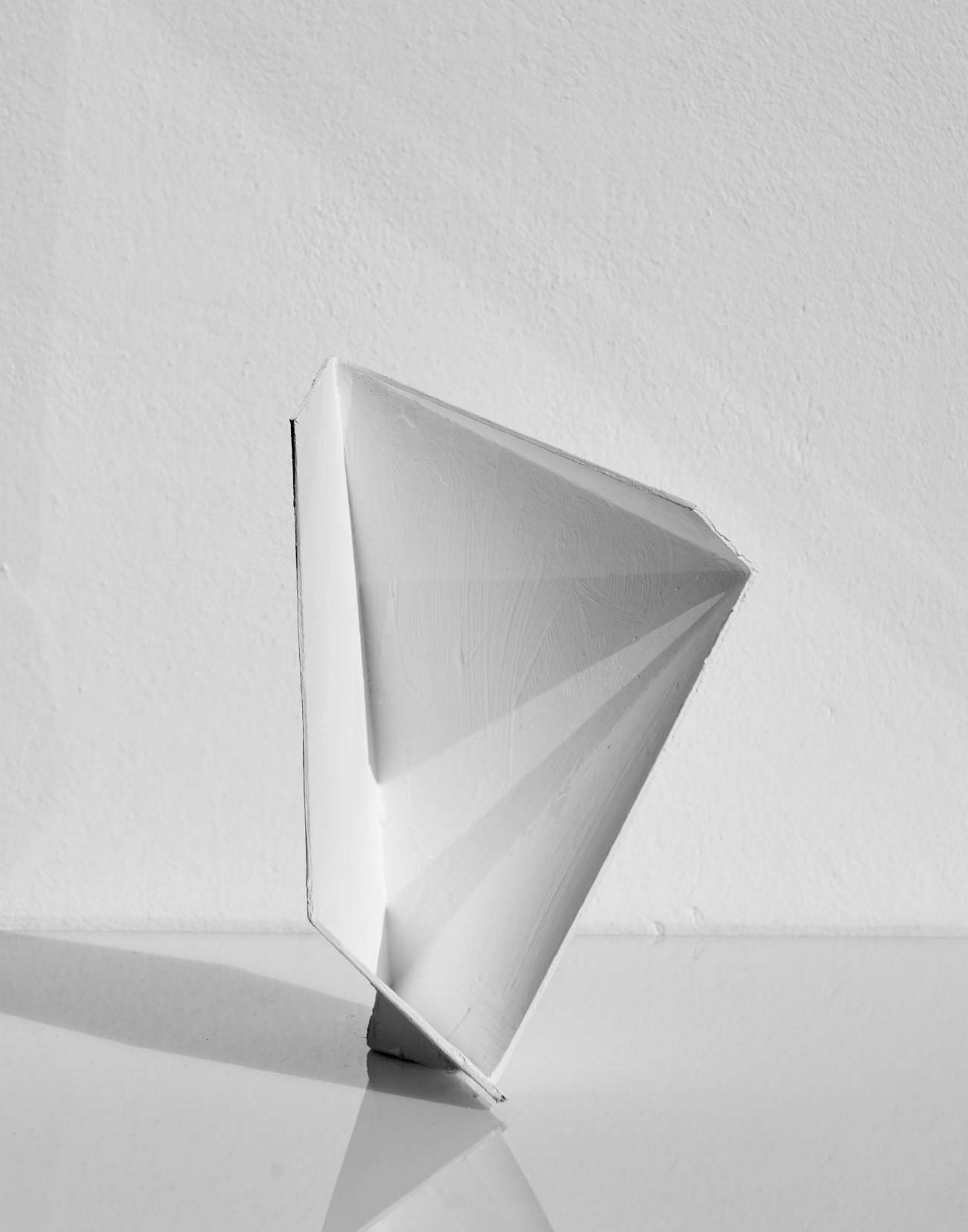
Three Stars (Evolution) - 2019, B&W photography, 60cm X 240cm





The Book (Manuscripte does't burns) Apocalypse - 2017, B&W photography, 50cm X 50cm







Koka Ramishvili's Elegant Universe

In his evolution as an artist, Koka Ramishvili has avoided consistently prioritizing particular media and motifs, instead freely changing material and artistic means. The integrity of his work has been vouchsafed by a thoughtful focus on the topics and problems that interest him. Hence his turn in *Light Machines* to easel photography. Seemingly quite unexpected, it is actually deeply rooted in all the long years of his career.

It is also obvious the cycle was conceived as a counterpoint to the previous series, the paintings of *Back to Futura*. What the two projects have in common is their interest in defining and recovering the real, and what distinguishes them is much less the media and much more the perspective from which they consider the problem. However, the choice of media is also far from accidental and meaningless, either. The painterly technique Ramishvili employs in *Back to Futura* is pointedly artisanal and anthropological. The painter matters more in the works produced with the technique than the things he depicts, meaning he cares less about the reality recreated on the canvas than how it is recreated. Moreover, in the pieces, which are mainly landscapes, Ramishvili reproduces not so much real views from nature as he does pre-existing pictorial, photographic, and printed images. In other words, the pictorial subject in the pieces are other images. Hence what interested Ramishvili in this instance was epistemology,

meaning how consciousness and different representational techniques generate and construct reality.

In *Light Machines*, on the contrary, Ramishvili has turned to stationary studio photography. For a century and a half, photography has been the most recognized means of documenting and visually authenticating the things and people it records. Unlike painting, photography is not anthropological: its images are produced not by human hands, but by technological devices. Moreover, as Ramishvili points out, he used incredibly sophisticated technology: a Leica Monochrom M 246 camera with a unique f/0.95 lens, which sees two times better than the naked eye. So what should primarily interest us in the pieces is what they depict, not who produced the image and how it was produced. Ramishvili thus explores here not how we construct reality, but what it is independently of us. In philosophical terms, it is ontology that interests him in this case.

However, the counterpoint between the two projects is most fully revealed in the two main currents that run throughout Ramishvili's oeuvre. He has devoted a whole body of works over the years to analyzing the artistic idiom and its techniques and ways of denoting reality, including *Perforated Cinema* (1991), *Drawing Lesson* (2003), *After Picasso* (2005), and *Good Morning* (2005).

In turn, Ramishvili began searching for dispassionate, de-subjectivized ways of reproducing reality as far back as his early piece *War from My Window* (1991–1992), continuing it in other works, in particular, the especially programmatic piece *Story of Kaspar Hauser* (2002).

As against those works, *Light Machines* is peculiar in that Ramishvili has turned to the genre of still life, strictly observing its canons by arranging objects, reproducing them frontally, and carefully modeling their shapes with lighting. He has thus for the first time touched on a subject extremely important in the modern era, both for art and theory—namely, the thing. The thing was the focus of the phenomenologists, including Edmund Husserl, who set themselves the task of identifying the real in its purest form, proclaiming a return to “the things themselves.” In full unanimity with the phenomenologists, their contemporaries tried to solve similar problems in the idiom of painting, including Giorgio Morandi and the artists of the New Objectivity movement, who gravitated toward the still life. In *Light Machines*, Ramishvili programmatically underscores the link to this tradition.

And yet there is one significant difference between *Light Machines* and the works of twentieth-century artists. Their contemporary the philosopher Martin Heidegger, with whose writings Ramishvili is quite familiar, defined

the thing in three ways. First, it is a material object that serves us in everyday life and that we perceive as something given. Second, it is what he terms “equipment,” meaning a thing that was not originally given to man, but which he specially created to solve certain problems. Finally, it is a work of art.

In the wake of the phenomenological turn, the artists of the last century focused on everyday, ordinary things. Devoid of features that distracted us from their thingish essence and freeing us of our a priori notions of them, such things enabled the artists to catch sight of pure reality. In Ramishvili’s work, although things are mainly presented in domestic settings, they have been, in fact, specially created for reproduction in particular works, meaning they are “equipment” in Heidegger’s sense of the term. More than that, however, these objects are extremely expressive figuratively, alluding to motifs in works by such classic modernist artists as De Chirico and Brancusi, meaning they are the third type of thing in Heidegger’s classification. They are works or, as Heidegger put it, creations.

From Heidegger’s viewpoint, works are more valuable than equipment because people manufacture equipment for purely practical ends and thus do not take into account the specifics of the material from they are created, while artworks escape matter’s resistance by growing from it and

depending on its qualities, which are transferred to the form generated. What matters in creation, then, is not reproducing a particular existent, but reproducing the universal essence of things. The artwork reveals the "being of being." We recognize the artists whose works are cited in Ramishvili's still life in this romantic view of artmaking's mission. And this, in turn, means that by making works the object of recreation in *Light Machines*, Ramishvili thematizes the attempts of his predecessors to reveal the being of being. In other words, what he explores in the works is the very process of exploring the world through works.

Ramishvili's elaboration of the ontological quests of the past century's metaphysical artists does not end with this, however. *Light Machines* has another important feature that immediately catches the eye and is vital for understanding the project correctly. Things in these works are depicted in a state of motion, mainly rotation. This, apparently, was why Ramishvili needed the medium of photography: capturing this motion in long exposures makes it evident. The technique is extremely rich in terms of content. A long exposure implies that the time needed to make it becomes part of the image, meaning that Ramishvili has succeeded in revealing here the being of being with an exceptional ontological fullness. In *Light Machines*, he shows us not only space but also time.

It is also essential that the fixation of motion has had a noticeable impact on the photographic image of the things. They have lost their material density and clear outlines; their specific mass has seemingly dissolved into the ele-

mentary particles forming it. And yet the substance that now permeates this atomized matter, endowing it with a particular shape, is light. This gives rise to two fundamental consequences, which, however, are also the basis for these peculiar images. First, light, which figures in *Light Machines* as the substance of the world's materiality, is also the substance of the media Ramishvili has chosen. Photography, in fact, captures reality by using light, which was why it was originally called "light painting." Second, light belongs both to the things on which it falls and the gaze that is able to see them thanks to how it illuminates them. It thus transpires that light in Ramishvili's work is what is shared by the object of reproduction and the means of reproduction, and also that it belongs in equal measure to object and subject. Hence we should admit that *Light Machines* has revealed the harmony of matter and form in their outstanding ontological plenitude.

Finally, the tendency, so evident in this piece, towards ontological inclusiveness and the reduction of existential oppositions has another, more ambitious manifestation. Alongside *Light Machines*, Ramishvili has used the same supremely virtuosic technique to produce a series of landscape photographs of the night sky. The contrapuntal connection between the two series represents the poles of natural and manmade, of macrocosm and microcosm, which together form a total picture of the existential world.

In conclusion, there are two points I have to make. First, to the extent that the landscape photographs were produced

with the same method as *Light Machines*, i.e., with long exposures that captured the displacement of moving objects in space, both series share a poetics. Like the still life photos, the landscape photos interiorize the temporal duration of their creation, and light plays the same substantial role in them as both object and means of reproduction. But the most important thing is that the light in all these works imbricates object and subject of perception in within each other. Like microcosm and macrocosm, the objects in a still life and the night sky are united by the fact that man looks at them. What is more, they all exist to the extent they have become objects of perception, while visual perception does not exist in its own right, but only insofar as it looks outwards, towards the world. Ramishvili thus reaffirms his affinity for phenomenology, which saw consciousness as a priori international, i.e., inseparable from things and phenomena.

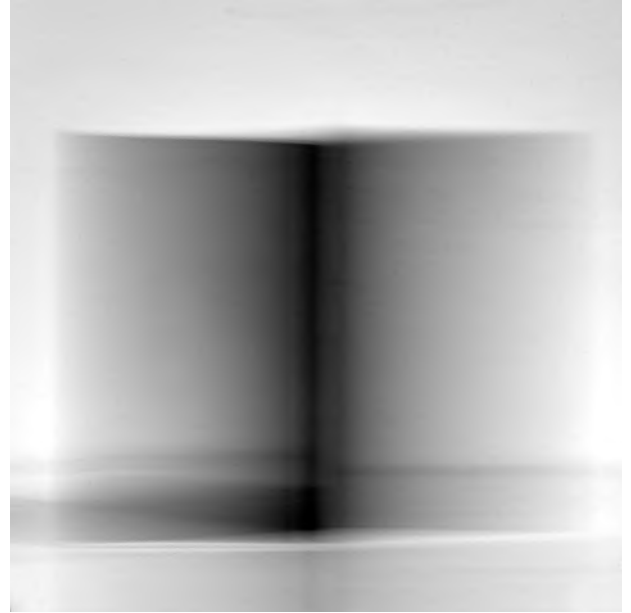
This, in turn, sheds light on his ambiguous relationship with the current artistic mainstream. By engaging, in *Light Machines*, with things, and reaffirming his focus on ontology in such a programmatic manner, Ramishvili has seemingly fallen into step with the artists and theorists who advocated so-called speculative realism. However, in one crucial aspect he has been in no hurry to join their ranks. He regards as futile the attempt to imagine things as they are before we look at them, to imagine the world before man and without him, which is exactly what captivates his younger fellow artists nowadays. Things and the world exist for him inasmuch as they exist for man: we have nothing to say about them without man.

The second point is that the intellectual wellsprings for Ramishvili's new works are the natural sciences of the modern age and our own time.

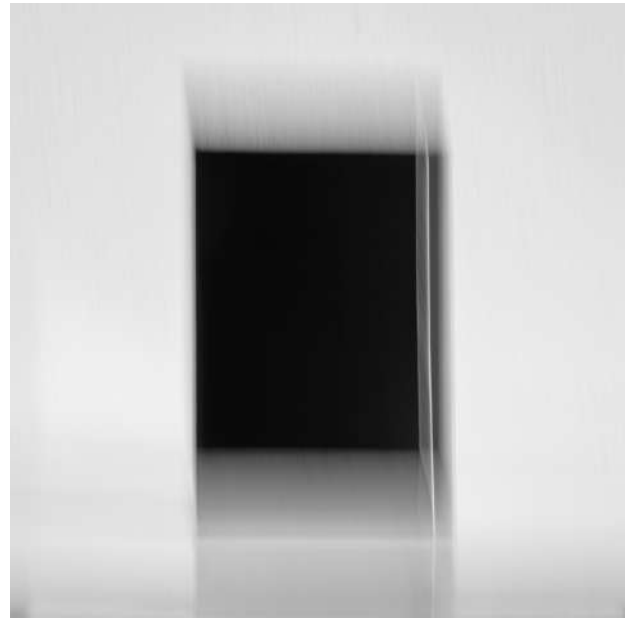
Light Machines was inspired by Ramishvili's study of Information-Energy Doctrine and anthroposophy, and by his passion for quantum mechanics and astrophysics. Much of what we discover in *Light Machines*—the interplay of space and time, of microcosm and macrocosm, the string-like vibration of the particles that make up matter, and the substantial role of light—can be linked with physicist Brian Greene's arguments in his renowned book *The Elegant Universe*, which Ramishvili has definitely read.

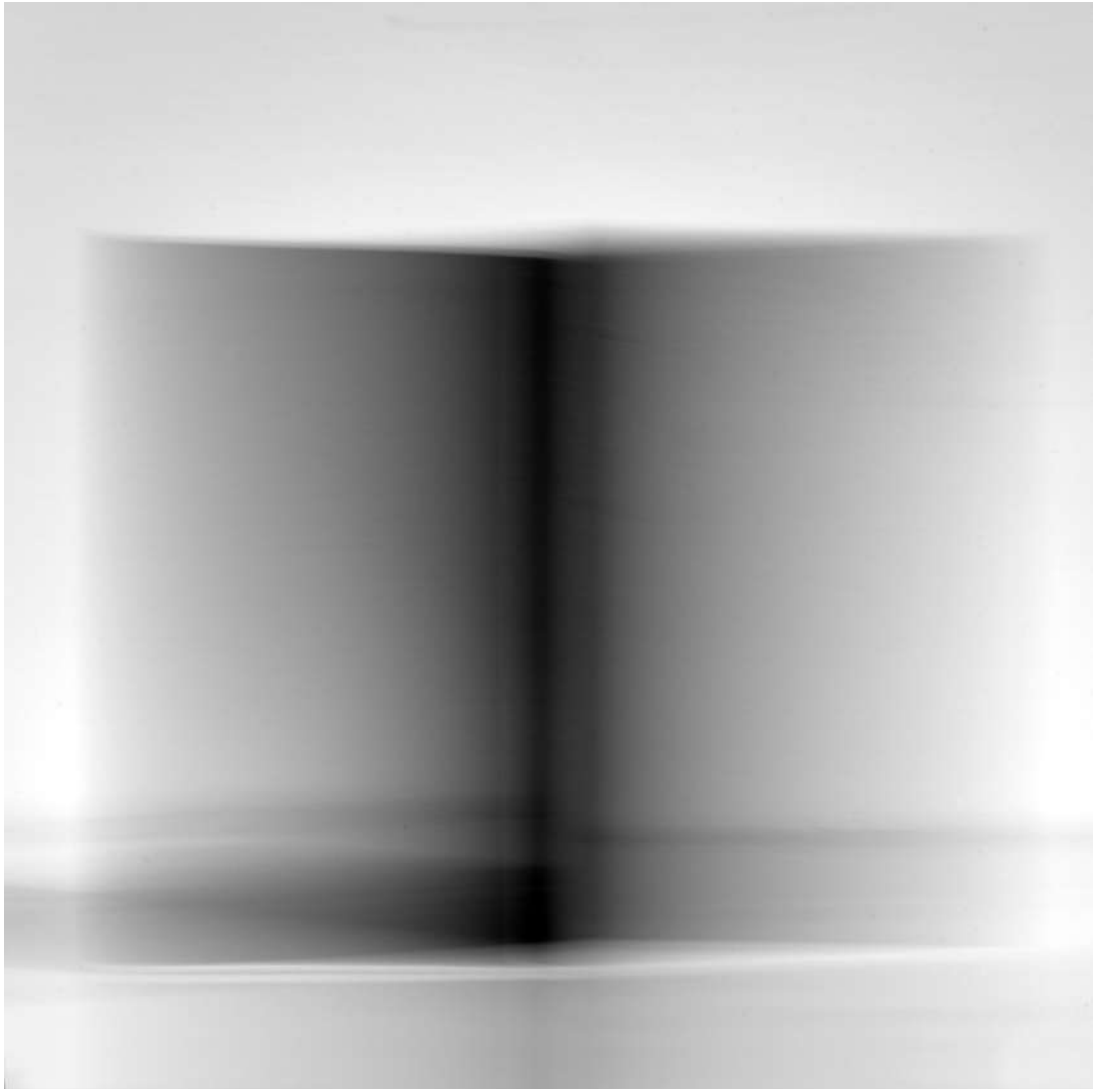
But here we should admit that an intense dialogue with science typifies many of the artists and movements now identified as science art. What makes Ramishvili unique in this broad context is his commitment to the phenomenological conception of things. Rejecting science art's direct equation of art with experimental science and its tendency to dissect the objects of the real world in the lab, Ramishvili has remained a believer in looking directly at things that are ready to hand, at the tangible world available to our senses. In this sense, he does not out himself as a mundane empiricist, but as someone faithful, rather, to Occam's philosophical principle, frequently cited by theoretical physicists. Occam's razor states, "Entities should not be multiplied without necessity." Or, to paraphrase, "Why speak in a complicated, speculative way about what can be said simply and specifically."

Viktor Misiano, 2019



Dark Energy - 2017, series of 6, B&W photographs, 50cm X 50cm









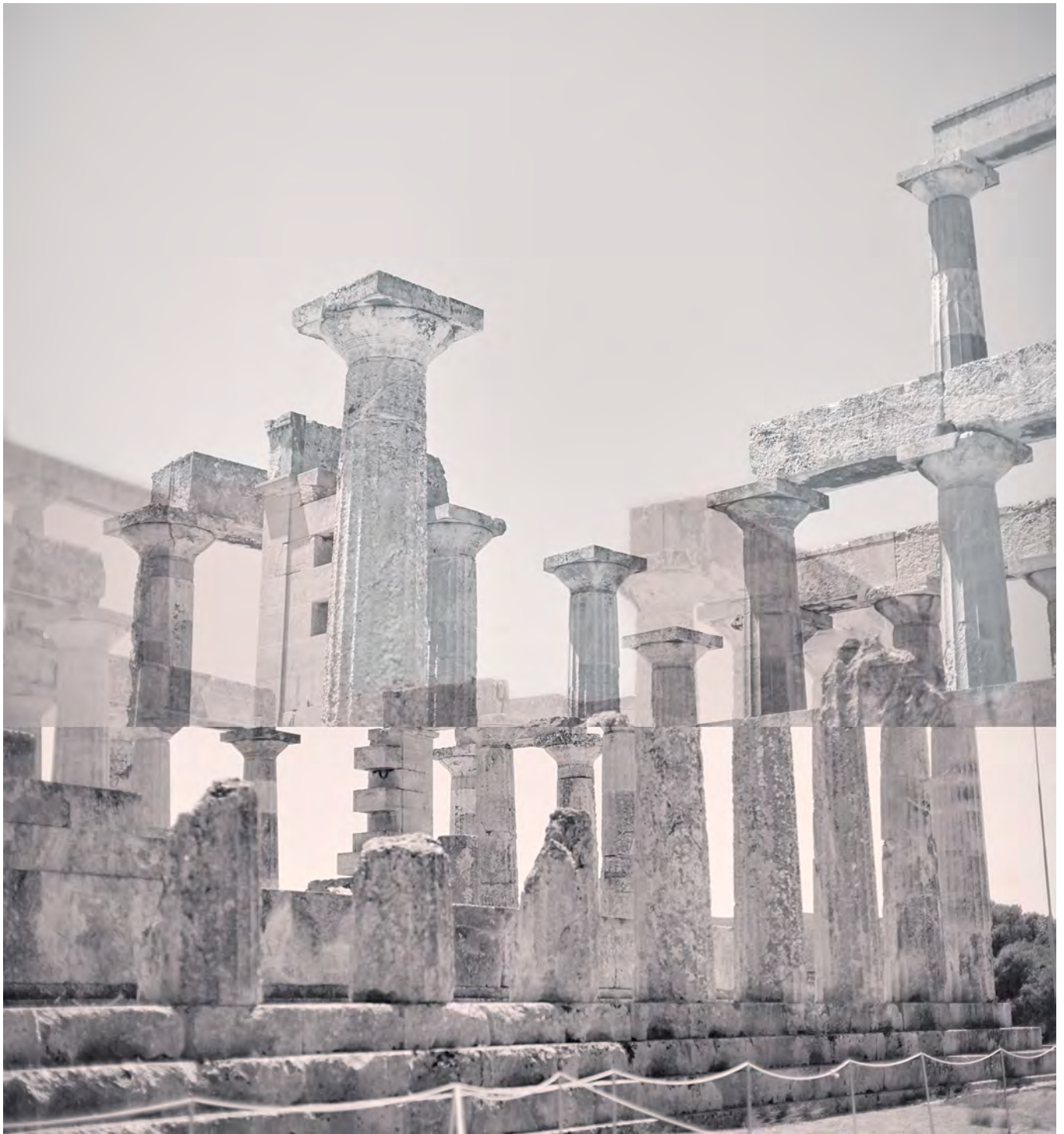






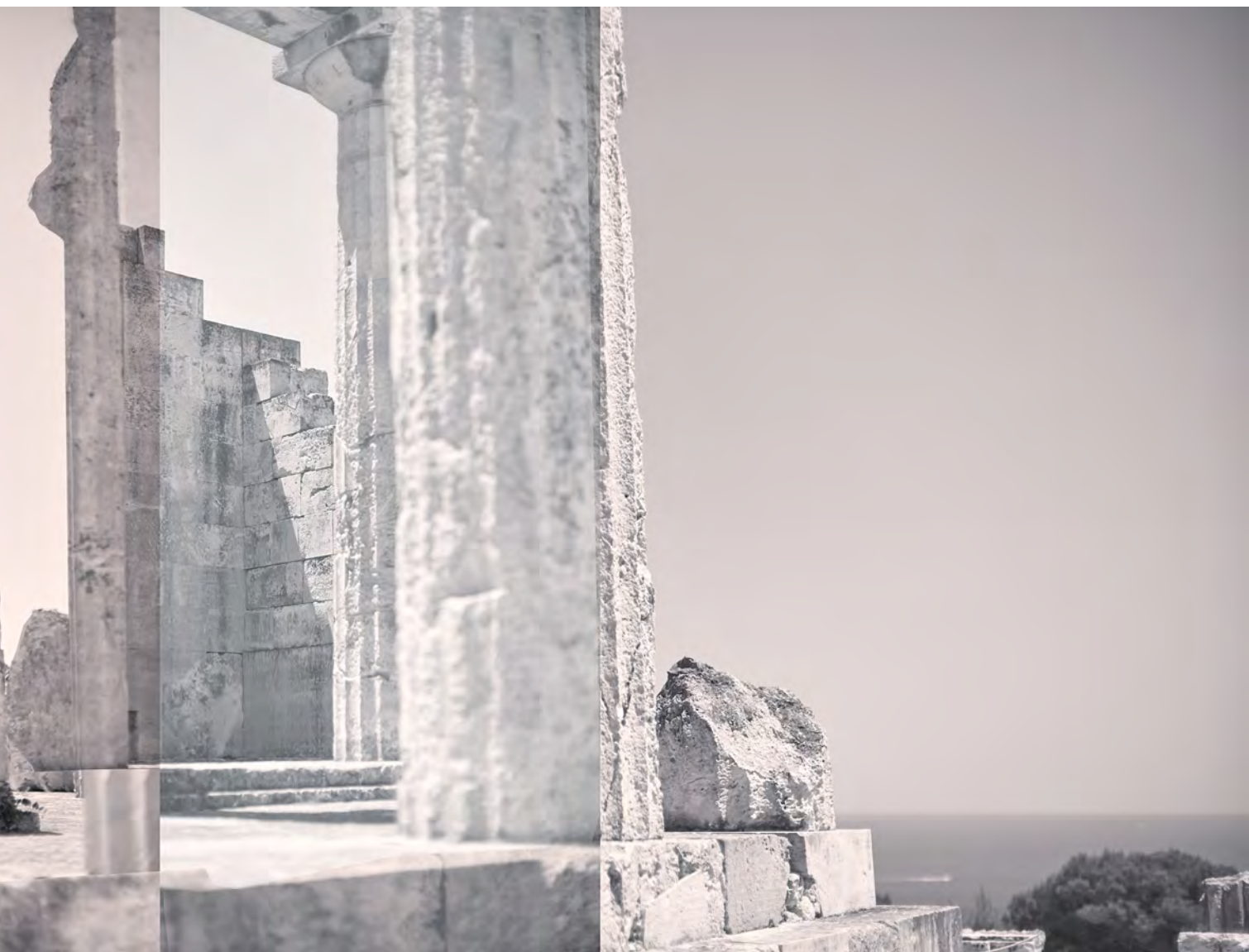




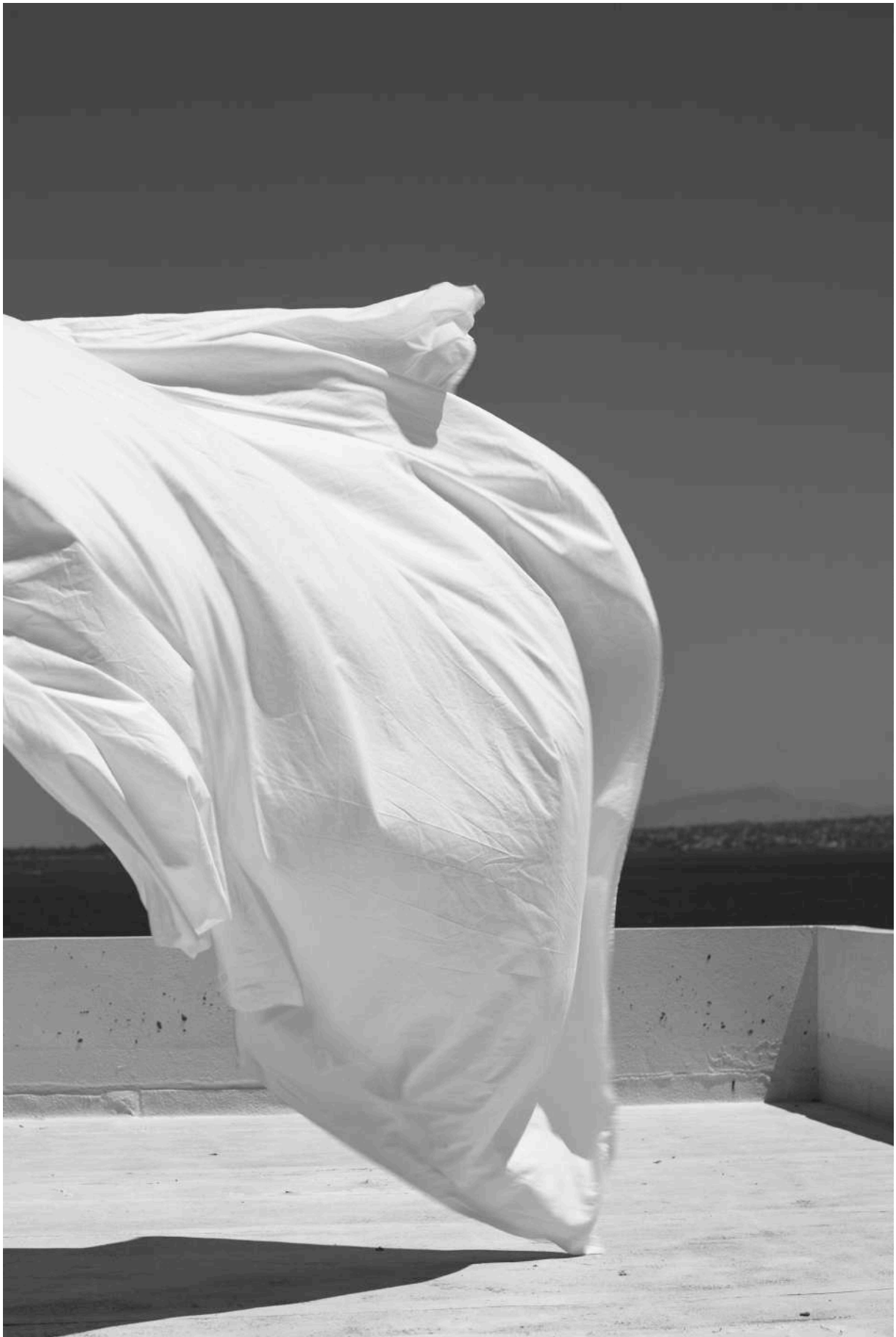




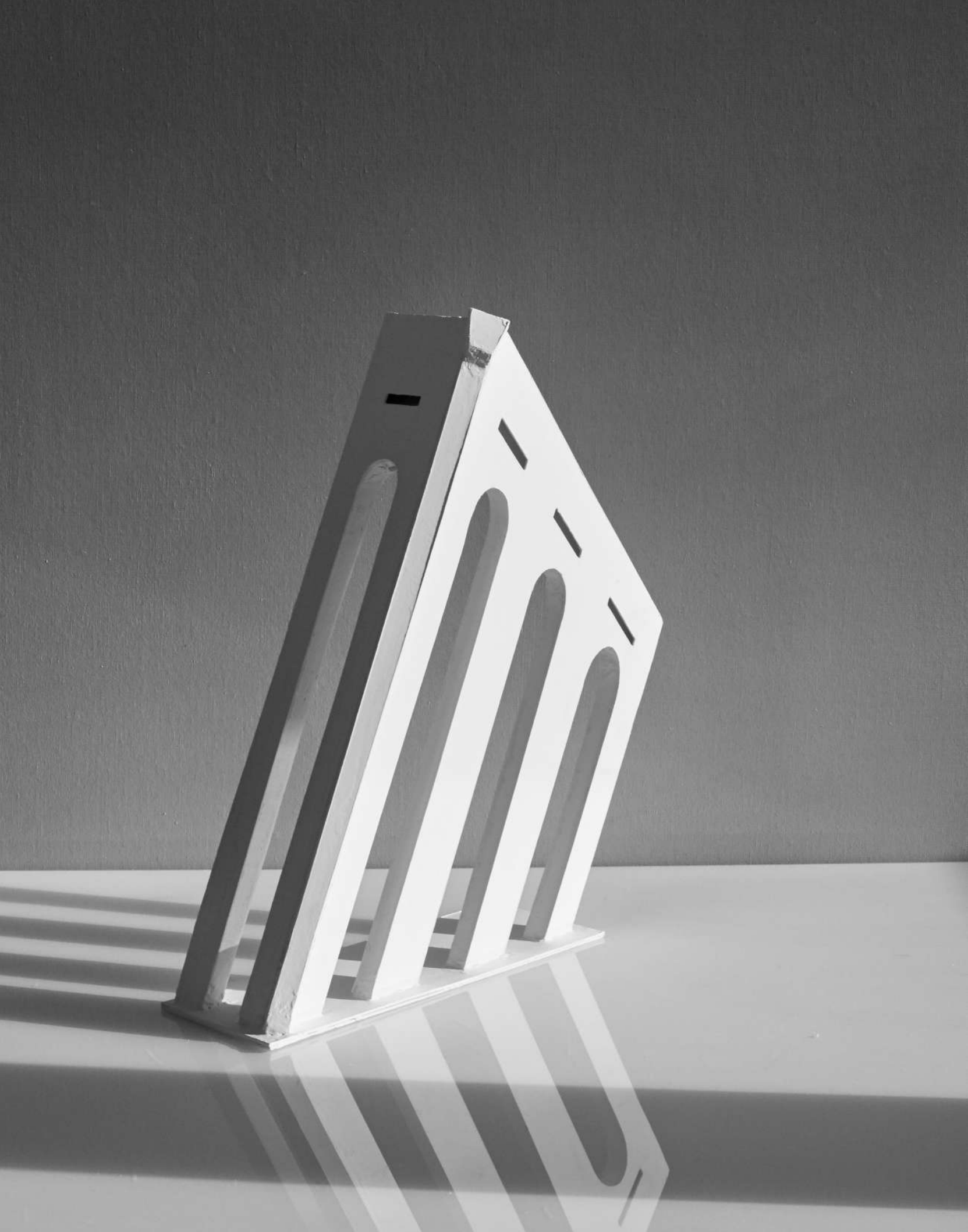
Temple - 2017, B&W photography, 150cm X 56cm















Light Table I - 2017, B&W photography, 32cm X 42cm

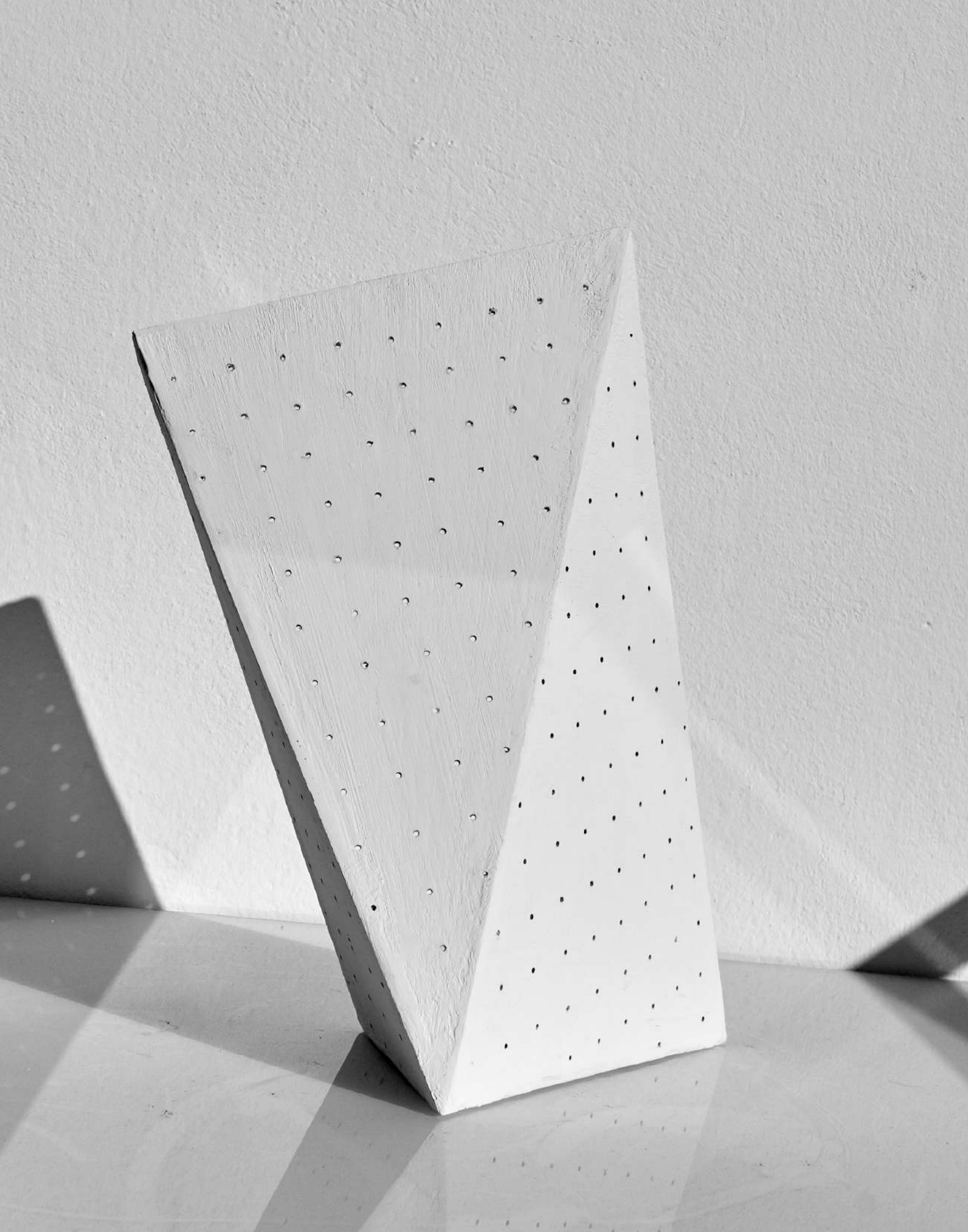
Light Table II - 2017, B&W photography, 32cm X 42cm

Light Table III - 2017, B&W photography, 32cm X 42cm











Still Life (Night) I - 2017, B&W photography, 32cm X 42cm
Still Life (Night) II - 2017, B&W photography, 32cm X 42cm
Still Life (Night) III - 2017, B&W photography, 32cm X 42cm







Still Life (Day) I - 2017, B&W photography, 50cm X 50cm
Still Life (Day) II - 2017, B&W photography, 50cm X 50cm
Still Life (Day) III - 2017, B&W photography, 50cm X 50cm















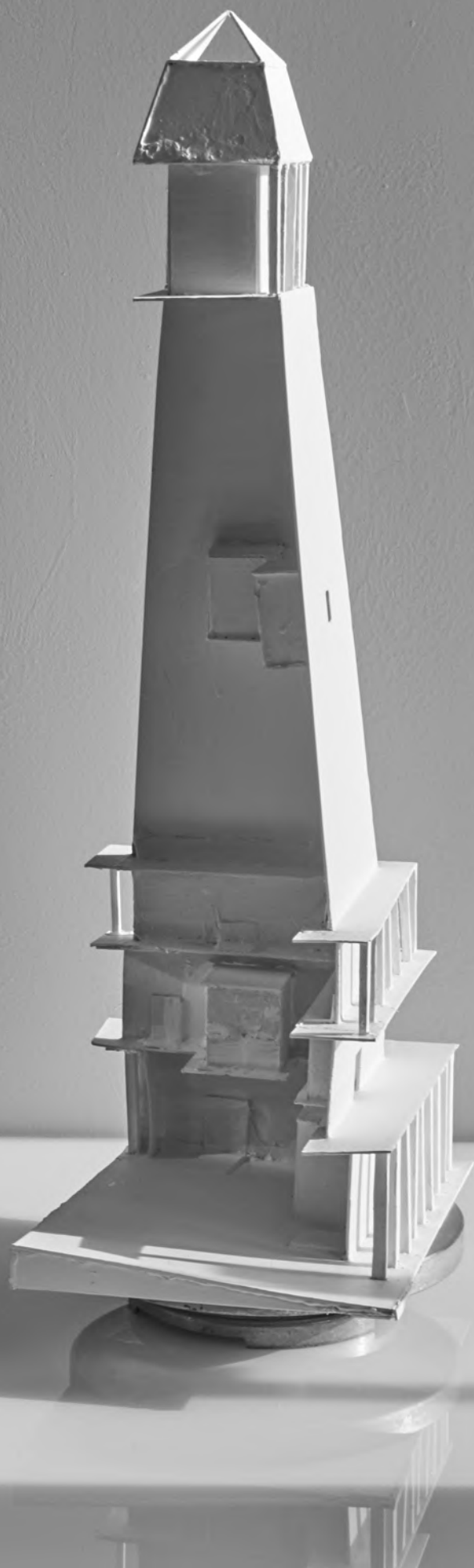




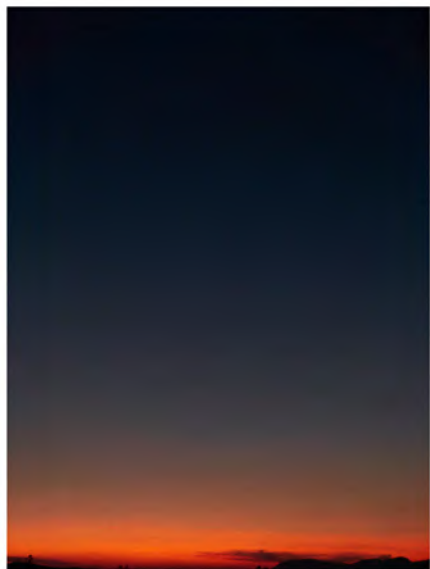
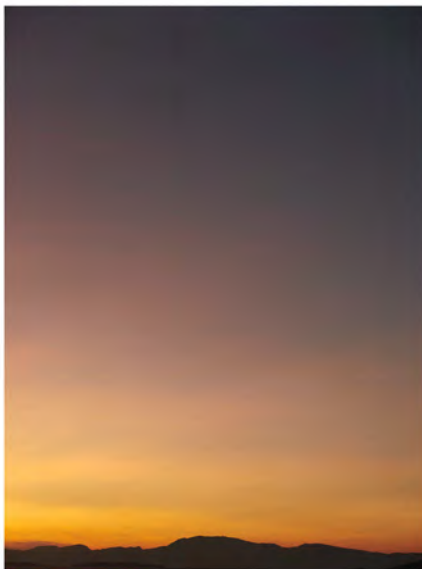
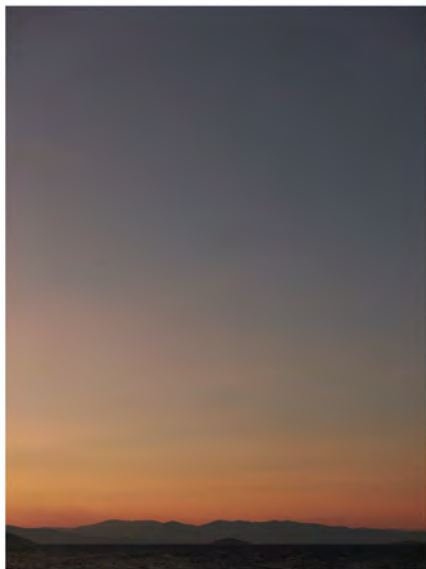
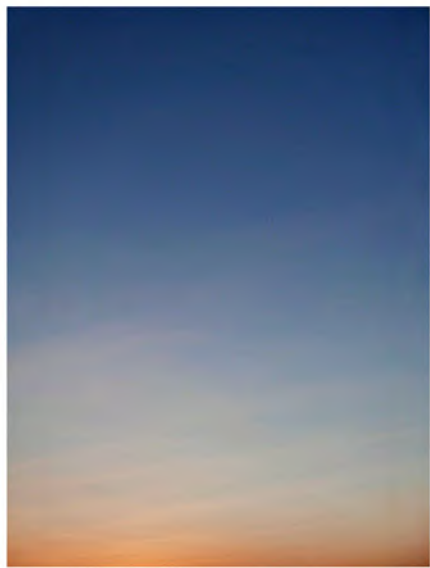
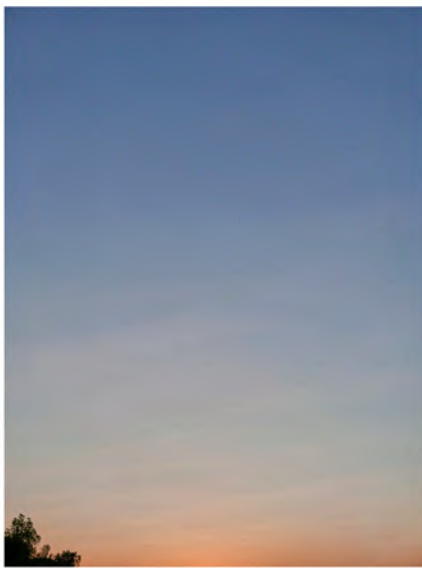
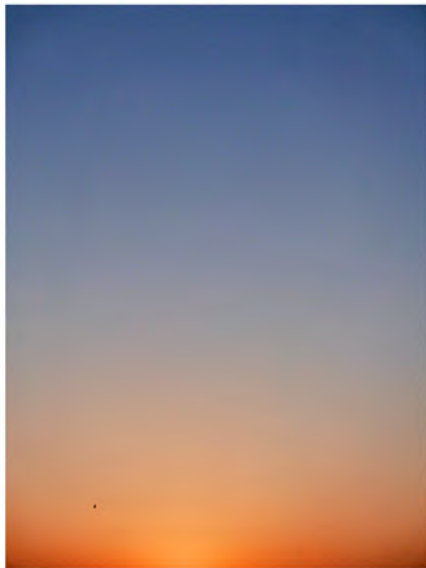




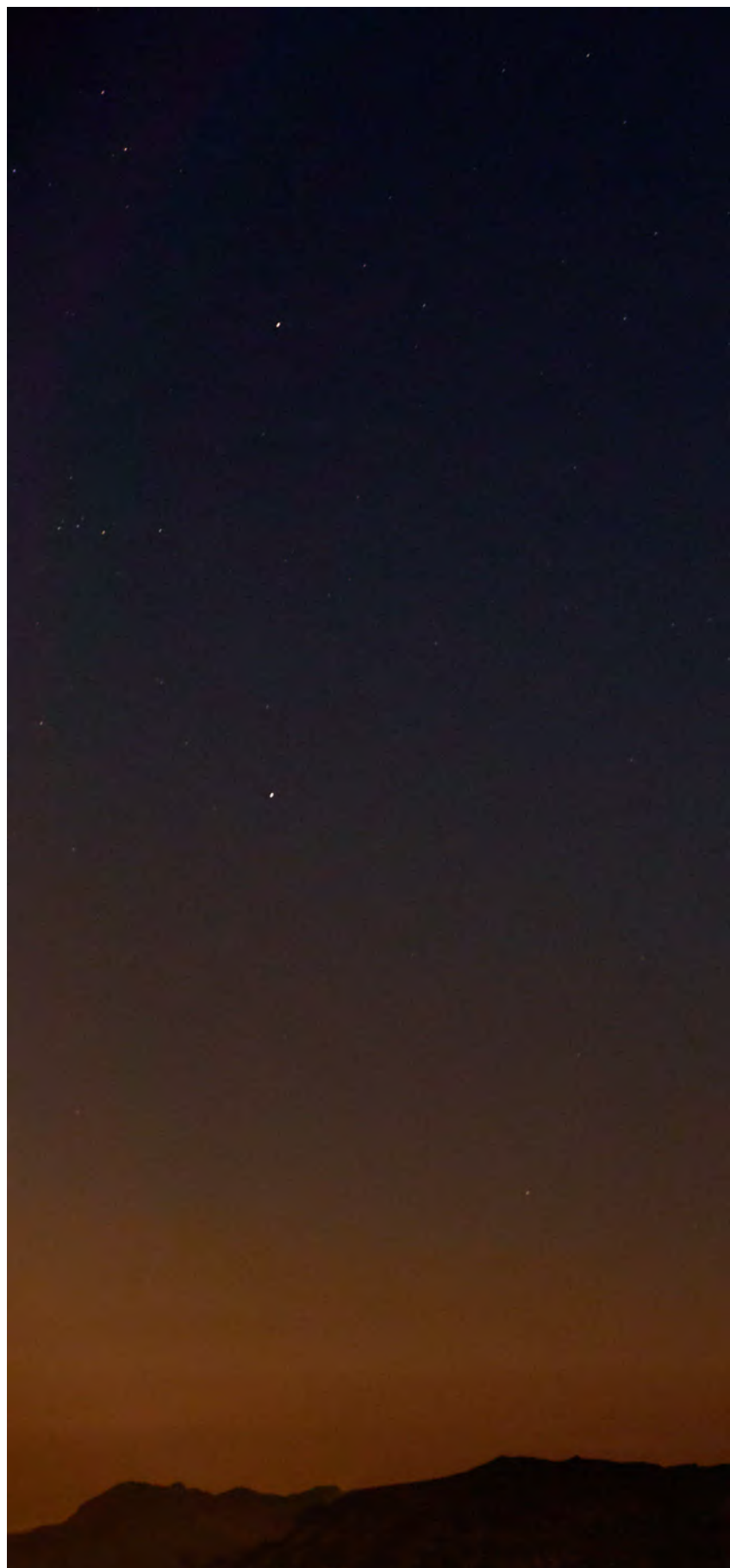




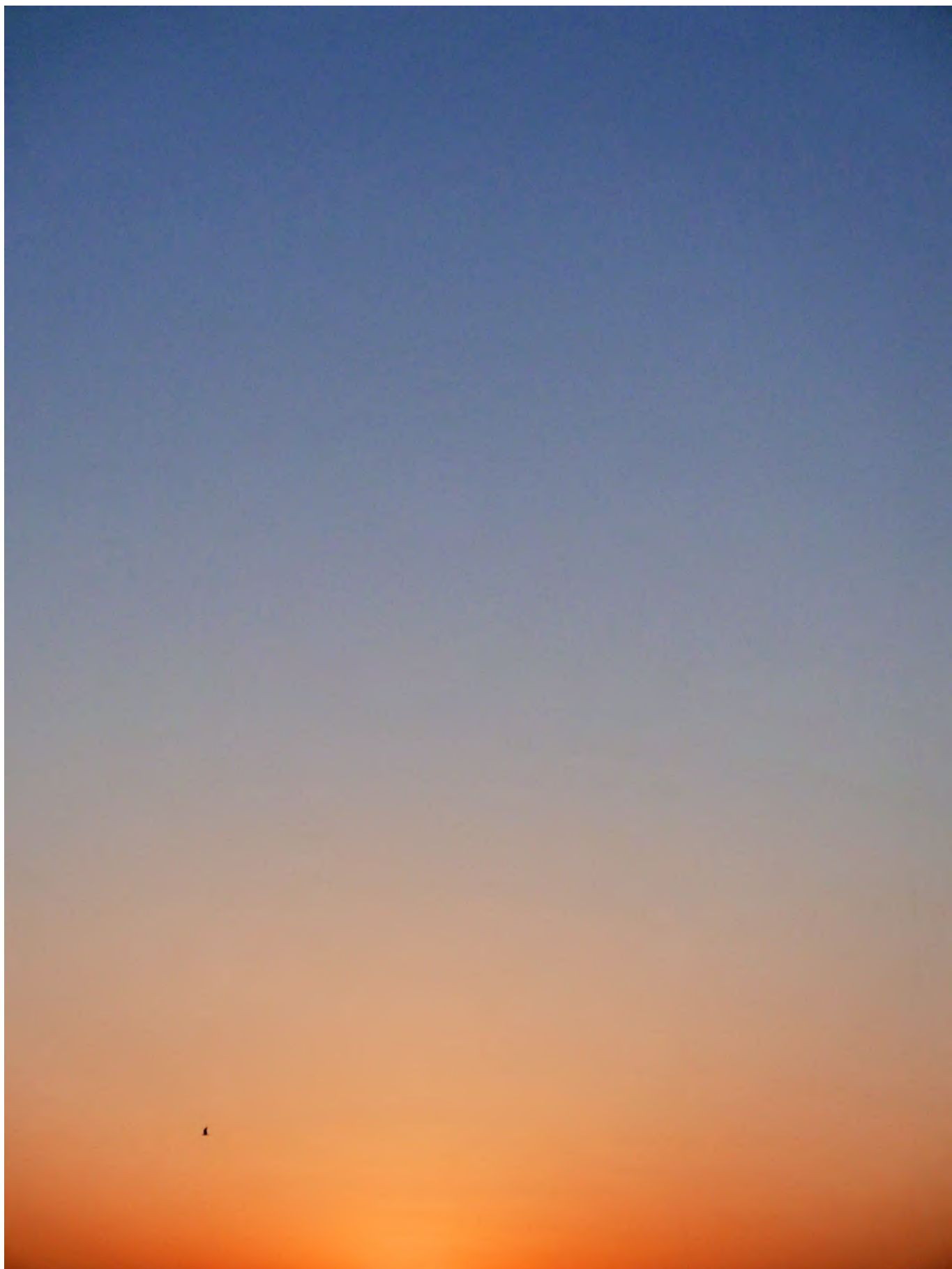


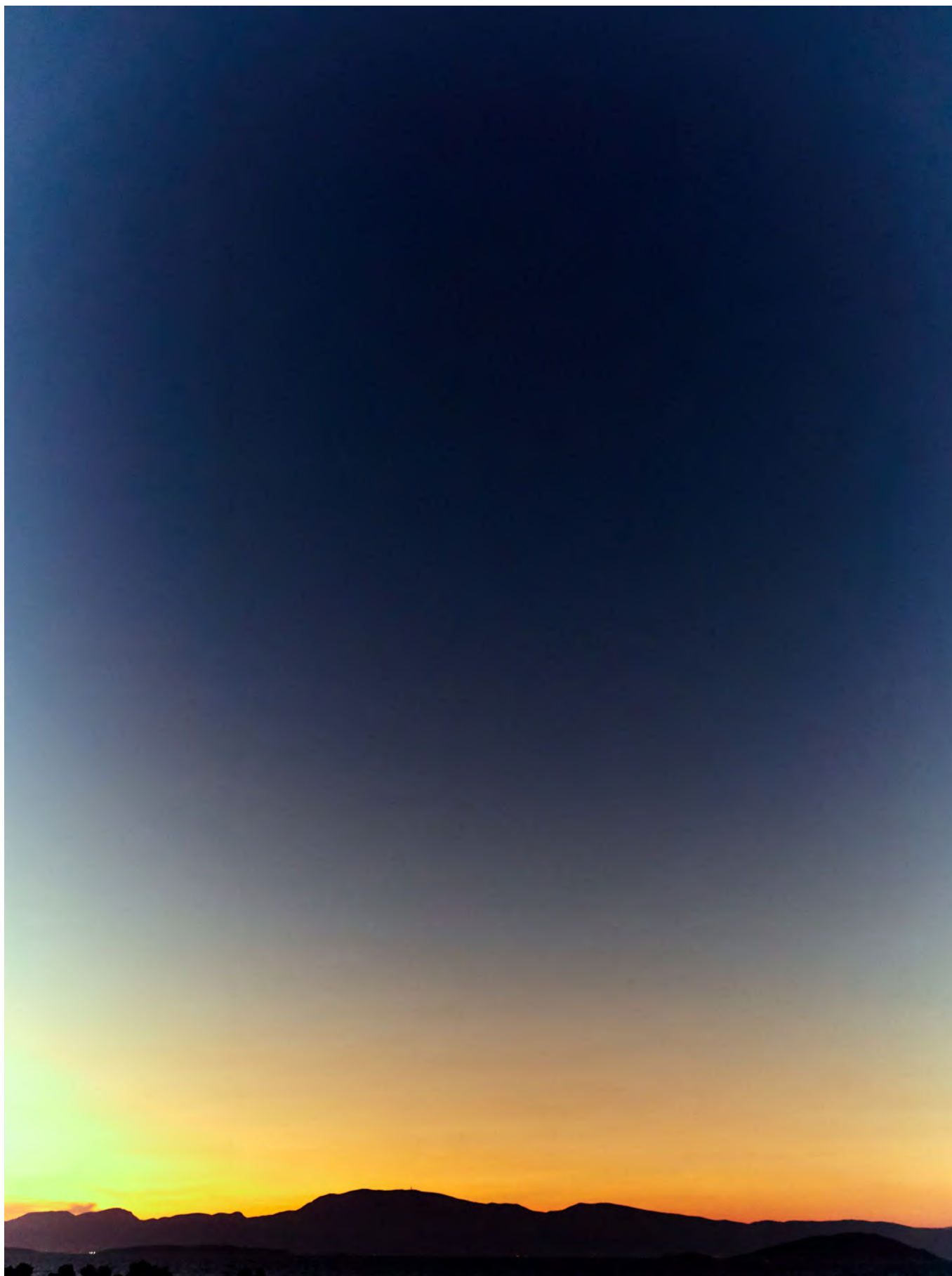


Morning Star - 2017, color photography, 26cm X 36cm

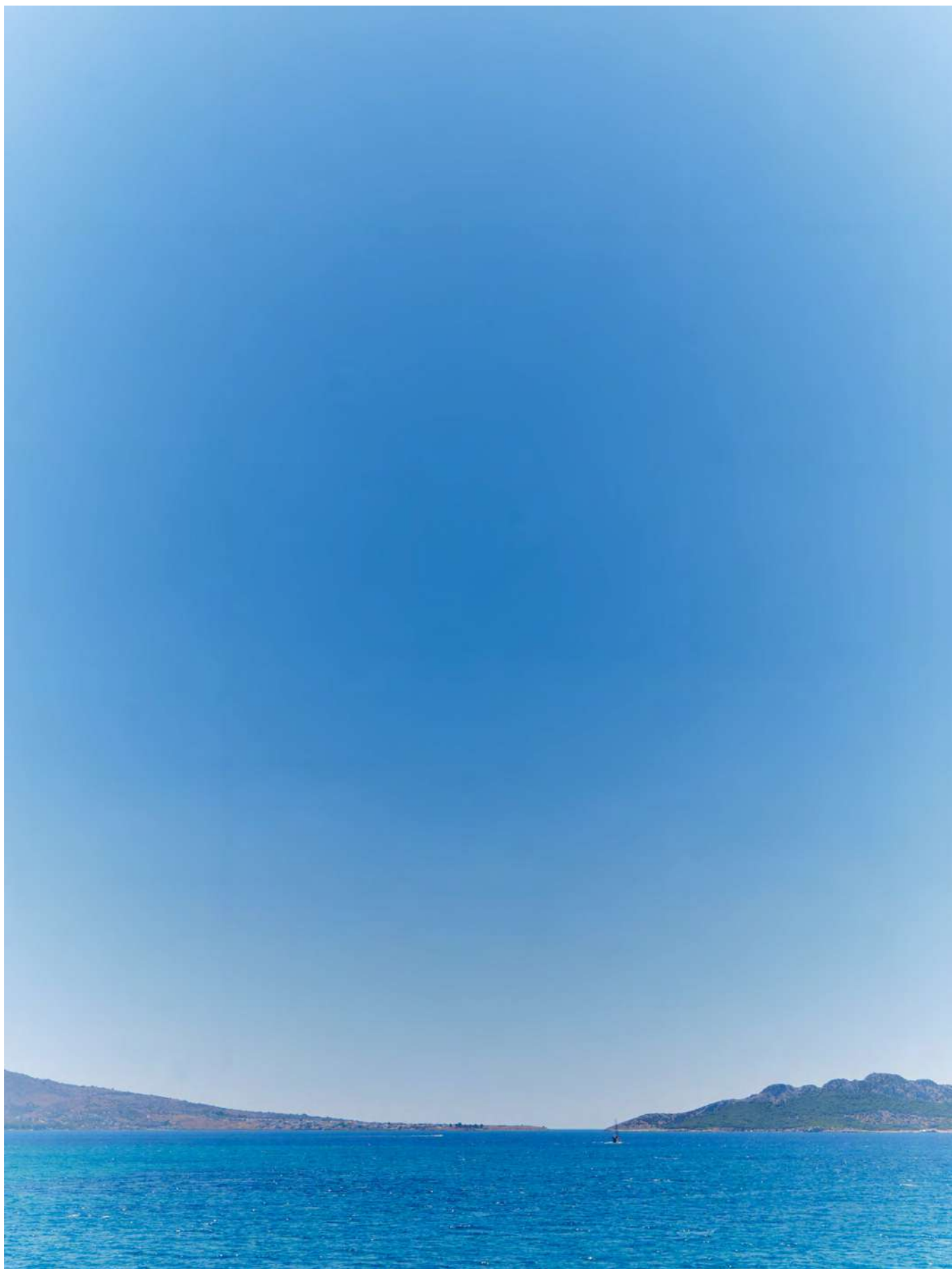




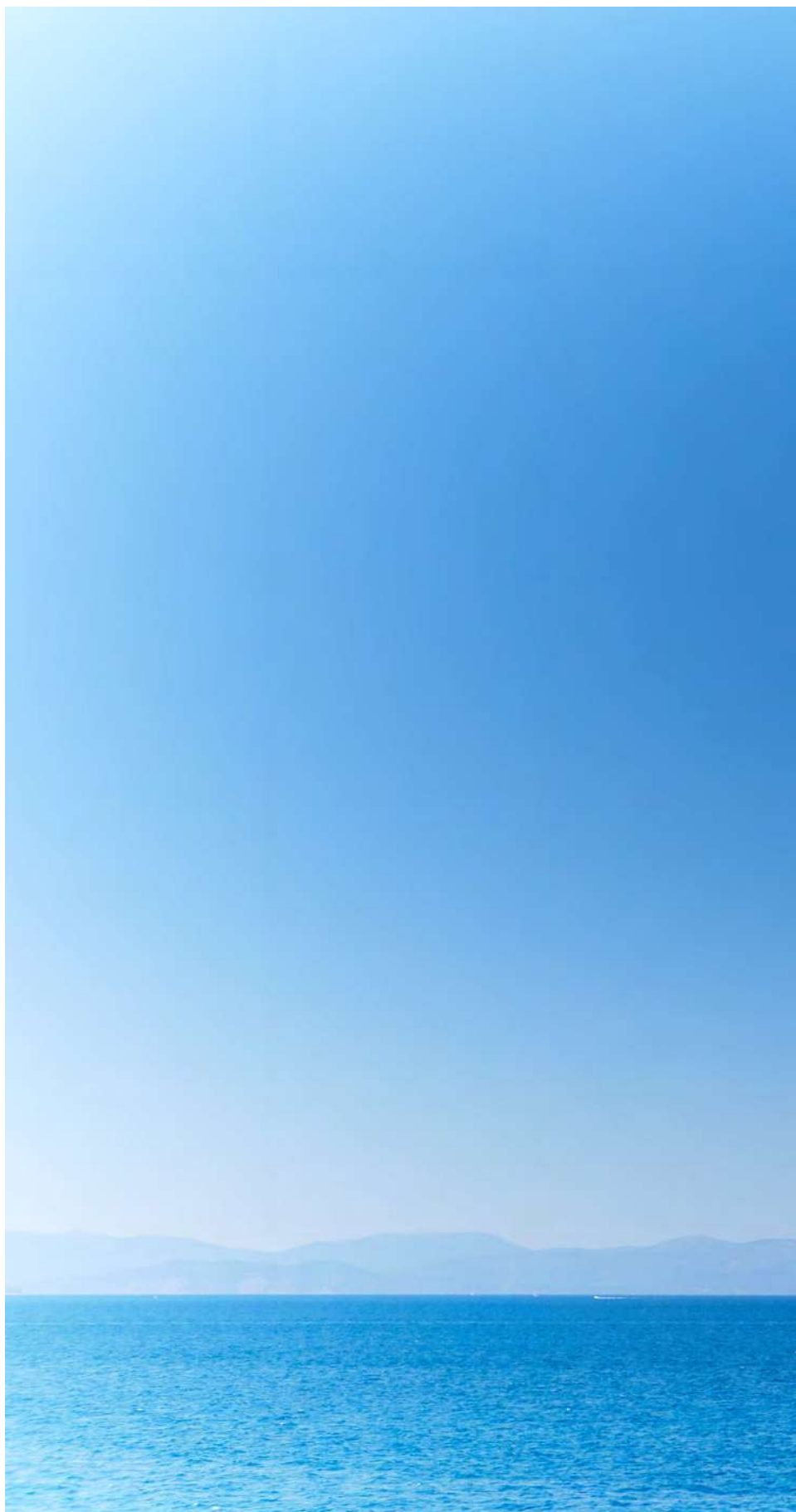




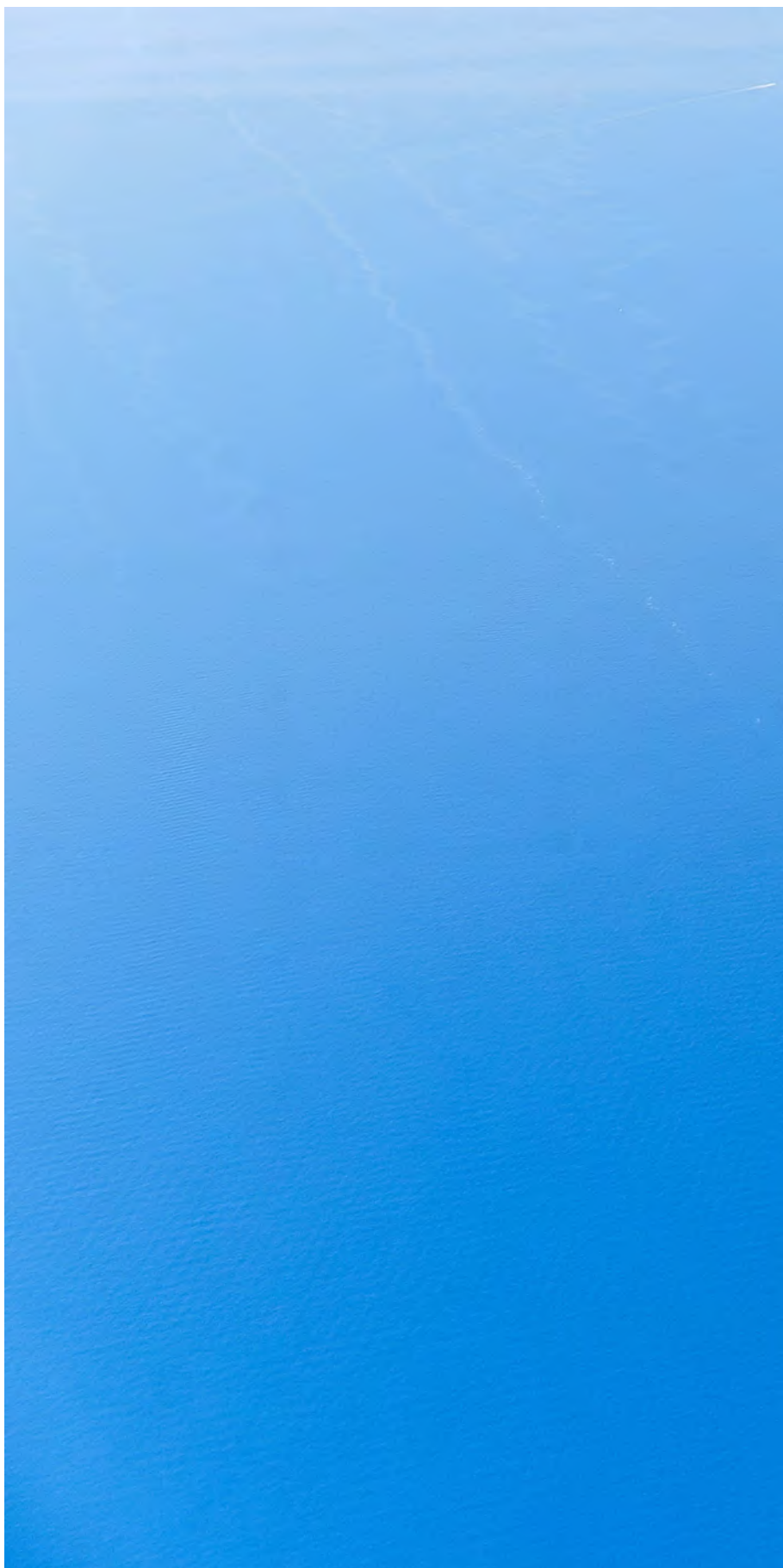




Blue Sphere II - 2018, color photography, 30m X 40cm







Cargo - 2018, color photography, 30cm X 40cm



Karine Tissot

Karine Tissot is Director of the Contemporary Art Center – Yverdon-les-Bains (CACY), which she founded in 2013. A Swiss art historian who graduated from the University of Geneva, she worked for many years at the Museum of Art and History in Geneva, and then in Geneva's Museum of Modern and Contemporary Art (MAMCO). In parallel with her institutional commitments, she has always been involved in activities such as teaching art history or in art criticism, and is an active participant in various associations.

Tissot has mounted many exhibitions, contributed to a number of publications and has published books. These include: *Artists in Geneva, de 1400 à nos jours* (L'APAGE/Notari, 2010); *Objects of Contemporary Art* (L'APAGE/Notari, 2011); *Trait Papier, an Essay on Contemporary Drawing* (L'APAGE/Atrabile, 2012); *De la Géométrie sur les Murs* (L'APAGE/La Baconnière, 2013); *Hadrien Dussoix* (L'APAGE/In Folio, 2014); *Hotel Ausland* (L'APAGE/Infolio, 2014); *Keliuaisikiqs* (L'APAGE, 2015); *Totchic* (L'APAGE/Till Schaap Edition, 2016); *Franziska Furter* (L'APAGE/Christoph Merian Verlag, 2017); *Ex-Machina* (L'APAGE/Infolio, 2017); *CACY [KAKI]*, n. m., 2013-2017 (CACY/art&fiction, 2017); and *The Chronicles of Contemporary Art* (L'APAGE/Infolio, 2018). In 2018, Switzerland was the guest of honor at the Art Paris Art Fair, with Tissot overseeing the program to highlight the wealth and diversity of the Swiss art scene.

Viktor Misiano

Born in Moscow in 1957. From 1980 till 1990 he was a curator of contemporary art at the Pushkin National Museum of Fine Arts in Moscow. From 1992 to 1997 he was the director of the Center for Contemporary Art (CAC), Moscow. He curated the Russian participation in the Istanbul Biennale (1992), the Venice Biennale (1995, 2003), the Valencia Biennale (2001) and the São Paulo Biennale (2002, 2004). He was on the curatorial team for the Manifesta I in Rotterdam in 1996. In 1993 he was a founder of the Moscow Art Magazine (Moscow) and has been its editor-in-chief ever since; in 2003 he was a founder of the Manifesta Journal: Journal of Contemporary Curatorship (Amsterdam) and has been an editor there since 2011. In 2005 he curated the first Central Asia Pavilion at the Venice Biennale. In 2007 he realized large scale exhibition project "Progressive Nostalgia: Art from the Former USSR" in the Centro per l'arte contemporanea, Prato (Italy), the Benaki Museum, Athens, KUMU, Tallinn, and KIASMA, Helsinki. His most recent curatorial project is a large-scale multidisciplinary initiative "The Human Condition" supported by National Centre for Contemporary Arts, Moscow Museum of Modern Art and Jewish Museum and Tolerance Center (<http://thehumancondition.ru/en/>). Author of many articles and catalogues, published a book "Other' and Divers", NLO, Moscow in 2004 and "Five Lectures on Curatorship", AdMarginem Publishing, Moscow in 2014. From October 2010 to 2014 he was a Chairman of the International Foundation Manifesta. Honorary doctorate from the Aalto University, School of Arts, Design and Architecture, Helsinki. He lives in Moscow (Russia) and Cisternino (Italy).

Koka Ramishvili

Koka Ramishvili was born in 1956, in Tbilissi. He lives and works in Geneva. He studied industrial design, architecture and cinema at the Academy of Art in Tbilissi. Since 1990 Koka Ramishvili participated in important solo and group exhibitions in Berlin and in Glasgow, at Arnolfini in Bristol and the Häusler Contemporary gallery in Munich. From 1991 to 1994, he worked at the Wolfgang Flatz's studio in Munich.

In 1997 he received awards from Bauhaus, for his video installation "Signal", as well as from the Akademie Schloss Solitude in Stuttgart. He moved to Geneva in 2000. His work has since been the subject of many exhibitions at cultural institutions across Europe, such as the Tate Modern in London, the MAMCO in Geneva, the Goethe Institut in Berlin, the Musée des Beaux-Arts in Nantes, the Museum Folkwang in Essen, the M KHA Contemporary Art Museum in Antwerp, the Musée des Beaux-Arts in Nancy and the Cobra Museum in Amsterdam. Koka Ramishvili represented Georgia at the Venice Biennale

in 2009. His works have also been on exhibit at the Häusler Contemporary gallery in Munich and Zurich, the Wall-space Gallery in New York, and in Geneva at attitudes, Edward Mitterrand gallery and Laurence Bernard gallery.

Koka Ramishvili

Born in Tbilisi, Georgia, works and lives in Geneva, Switzerland

Expositions personnelles

2019 « Light Machines » - Erti Gallery, Tbilisi
2019 « Selected Landscapes » - galerie Laurence Bernard, Genève
2017 « Lost Landscapes » DNA Galerie, Berlin
2017 « How I build New World Order on my Balcony »
galerie Laurence Bernard, Genève
2017 « Fragments from the Garden », galerie, Eva Meyer, Paris
2017 « Independent Organism II », Häusler Contemporary, Zurich
2016 « Independent Organism I », Häusler Contemporary, München
2015 « Lost Landscapes », galerie Eva Meyer, Paris
2015 « Aeroland », galerie Laurence Bernard, Genève
2014 « Radiance », Häusler Contemporary, Zürich
2013 « The Collection as a Character », M HKA - Musée d'art contemporain, Anvers
2011 « Back to the Future », Mitterrand+Sanz, Zürich
2011 « Regional Architectural Discourse », CCA - Center of Contemporary Art, Tbilisi
2010 « Double V », galerie Artra, Milan
2010 « Lonely at the top », M HKA - Musée d'art contemporain, Anvers
2009 « Anonimus », Häusler Contemporary, Munich
2009 « Perforated Cinema », Mitterrand+Sanz, Zürich
2009 « Change in Drawing Orchestra », pavillon Géorgien, 53e Biennale d'art contemporain de Venise
2008 « From Document to Image », Musée d'histoire, Tbilisi
2008 « Other Book », Galerie Edward Mitterrand, Genève
2005 « Sculptures Interdites », Galerie Edward Mitterrand, Genève
2005 « Platforms for Events », MAMCO - Musée d'art moderne et contemporain, Genève
2003 « Story of Kaspar Hauser », Galerie Edward Mitterrand, Genève
2003 « Drawing Lesson », MAMCO - Musée d'art moderne et contemporain, Genève
1995 « Don't Follow yourself it's dangerous for you », Raum Aktueller Kunst, Vienne
1994 « Collection of the Bad and Wrong Words », Häusler Contemporary, Munich
1991 « New work... », HKW - Haus der Kulturen der Welt, Berlin

Expositions collectives

2019 « Was erzählt die Romandie? », Häusler Contemporary, Zurich
2019 « OSMOSCOSMOS » - Center of the Photography, Geneva
2019 « Only Sculpture », Häusler Contemporary, München
2018 « Über das Geistige in der Kunst. 100 Jahre nach Kandinsky und Malevich. Museum für Konkrete Kunst, Ingolstadt.
2017 « 80-90 », Caravanserai, National Museum, Tbilisi.
2017 « Life from my Window », Laura Bulian Galerie, Milano
2016 « Human Condition », NCCA, Moscow

2016 « Black Sea » Caravanserai, National Museum, Tbilisi.
2016 « Color Me Blind » at Mewo Kunsthalle, Memmingen
2015 Foto Basel, galerie Laurence Bernard, Basel
2015 « Verkehrte Welt », Häusler Contemporary, Zürich
2015 « Too Early, Too Late », Pinacoteca Nazionale di Bologna
2013 « Bulbfiction », CACY - Centre d'art contemporain, Yverdon-les-Bains
2013 « Trait Papier II », CACY - Centre d'art contemporain, Yverdon-les-Bains
2013 « Temperaments on Paper II », Häusler Contemporary, Zürich
2013 « FALSEFAKES – VRAIFAUXSEMBLANTS », 50JPG (50 Jours pour la Photographie à Genève),
4e Triennale de Photographie, Centre de la Photographie Genève
2012 « Migrasophia », Maraya Art Centre, Sharjah
2012 « A Window on the World » - Musée cantonal d'art et Musée d'art, Lugano
2011 « To see The Dimensions », Konsthall, Lund
2010 12e Biennale du Caire, Le Caire
2010 « Teaching Photography », Museum Folkwang, Essen
2010 « The Melancholy of Resistance », M HKA - Musée d'art contemporain, Anvers ; CCA - Centre of Contemporary Art » Znaki Czasu », Torun
2010 « Hospitality », Kunst Station Triemli, Zürich
2010 « Saturn Returns », Galerie Wallspace, New York
2010 « Drawing Time/le temps du dessin », - Musée des Beaux-Arts, Nancy
2009 « Born in Georgia », Cobra Museum of Modern Art, Amsterdam
2009 55e Internationale Kurzfilmtage, Oberhausen
2009 « Turbulent World – Telling Time », Akademie der Künste, Goethe-Institut, Berlin
2009 « Sot-l'y-laisse », Regard sur la collection du fonds d'art contemporain de la Ville de Genève (Fmac),
MAC_09 (Manifestation d'art contemporain), Genève
2008 « Given Difference », ACAF – 2nd Asian Contemporary Art Fair, New York
2008 « Voyage à Tbilissi », Musée des Beaux Arts, Nantes
2008 « Private Eye », Galerie Häusler Contemporary, Munich
2007 « Progressive Nostalgia », Centro per l'arte contemporanea Luigi Pecci, Prato
2006 « Version », biennale des nouveaux médias, CIC - Centre pour l'image contemporaine, Genève
2006 « Global Photography Now: Post-Soviet States », Tate Modern, Londres
2005 New Horizons Film Festival, Wrocław
2005 Videoex, Experimental Film & Video Festival, Zürich
2005 Cinematexas, International Short Film and Video Festival, Austin, Texas
2005 Dumbo Arts Festival, New York
2005 11e BIM, Biennale de l'Image en Mouvement, Genève
2002 Exposition nationale suisse de 2002 (Expo.02),
Centre PasquaArt, Bienne
2002 « Ça raconte quoi ? », CREDAC - Centre d'art contemporain, Ivry-sur-Seine
2001 T.I.C.A.B - Tirana International Contemporary Art Biannual,

Tirana

1999 « Au verso de l'histoire », Centre d'art la Ferme de Buisson", Noisiel ; Contemporary Art Centre, Thessaloniki ; Centre d'art contemporain, Rethymnon
1999 « The Stockholm connection », Attitudes, Genève
1999 « After the wall », Moderna Museum, Stockholm;
Ludwig Museum, Budapest ; Hamburger Bahnhof, Berlin
1997 « Ostranenie 97 », Electronic Art Media Forum, Bauhaus Dessau Foundation, Dessau
1996 « Hybrid Factory », Ars Electronica, Linz
1991 « Heat and Conduct », Mappin Art Gallery, Sheffield;
Arnolfini Gallery, Bristol
1991 « Rooms », Musée national, Prague
1990 « Expression », Third Eye Centre
(CCA - Centre for Contemporary Arts), Glasgow
1990 « Zeitbezüglich », avec Wolfgang Flatz, Kunstverein, Dillingen

Filmographie

CHANGE part 2, 2012, vidéo n/b, son, 05 min
Adagio, 2011, vidéo couleur, 04:23 min
Black Sea, 2009, installation, 4 canaux vidéo n/b, son, 03 min
Tender Transitory Transport, 2009, vidéo couleur, son, 10 min,
texte Patricia London Ante Paris, musique Nika Machaidze
Milk, 2009, vidéo couleur, son 01:25 min
Coffee, 2009, vidéo couleur, son, 00:59 min
After Andrey Tarkovski, 2008, vidéo couleur, son, 17:50 min
Landerror, 2006, vidéo couleur, son, 04:44 min, musique
"Error" Nika Machaidze
Conversation, 2005, vidéo couleur, son, 02:14 min
Corridor, 2005, vidéo couleur, son, 04:25 min, musique
Nika Machaidze
CHANGE, 2005, vidéo n/b, son, 04:20 min
Henry, Jarji and me..., 2005, vidéo n/b, son, 02:00 min,
musique Jarji Balanchivadze
GOOD MORNING (Platforms for Events), 2005, installation
vidéo couleur, son, 07:47 min
Equilibre, 2005, vidéo couleur, son, 03:20 min
After Picasso, 2005, vidéo couleur, 03:10 min
Small Stories, 2004, vidéo n/b, son, 04:02 min
Aéroport Djazra (South Landerror 1983), 2004, vidéo couleur,
son, 04:30 min
Tea, 2003, vidéo couleur, son, 01:25 min
Drawing Lesson, 2003, vidéo couleur, son, 12 min
Dessiner..., 2003, vidéo n/b, son, 02 min
Pronostic Éventuel, 1997, vidéo couleur, 12 min
SIGNAL, 1994, vidéo couleur, son, 03 min

Bibliographie sélective

Ouvrages collectifs, revues et livres d'artiste
2017 Lost Landscapes, Joerg Bader, DNA Galerie, Berlin
2017 Critique, May 12, 2017Slash, Paris – By Guillaume Benoit
2015 « Un chemin vers la peinture » – Karine Tissot, Koka Ramish-

vili - Déplacement

Cette publication est éditée par les éditions Centre de la photographie Genève.
2015 « A smuggler of images – from the 20th to the 21st century. The work of Koka Ramishvili in light of the Iconic Turn » – Joerg Bader, Koka Ramishvili - Déplacement
Cette publication est éditée par les éditions Centre de la photographie Genève.
2015 « Walter Benjamin's scalpel » – Victor Misiano, Koka Ramishvili - Déplacement
Cette publication est éditée par les éditions Centre de la photographie Genève.
2011 "Trait papier, un essai sur le dessin contemporain", ouvrage collectif, texte Karine tissot
("Le dessin à l'heure du copier-coller"), l'APAGE et Atrabile
2011 "To See the Dimensions. Artists from Georgia", catalogue, texte Anders Kruger, Kunsthalle Lund
2009 "Change in Drawing Orchestra", catalogue, texte Viktor Misiano, Pavillon géorgien,
53e Biennale d'art contemporain de Venise
2009 Flash Art International Magazine, octobre, texte Michele Robecchi
2009 "Turbulent World – Telling Time", catalogue, texte Jule Reuter, Akademie der Kunst, Berlin
2008 "From Document to Image", livre d'artiste, Musée National et Ministère de la Culture Géorgien
2008 "Fidelity to an Event, The Poetics of Koka Ramishvili", texte Viktor Misiano
2007 "Progresive Nostalgia. Koka Ramishvili", catalogue, texte Viktor Misiano, CAC Luigi Pecci, Prato
2009 "Au verso de l'histoire : six artistes géorgiens", catalogue, texte Anne Tronche, Apollonia Noisiel, La Ferme du Buisson
1994 "The Bad and Wrong Words", Häusler Contemporary, Munich
1992 "Head and Conduct", catalogue, texte Dr. Susan Reid, Arnolfini Gallery, Bristol
1991 "New work...", catalogue, texte Dr. Christa Hausler, HKW - Haus der Kulturen der Welt, Berlin
Bourses et Prix
2014 Prix de la Fondation Irène Reymond, Lausanne
2007 Bourses d'aide à la création, Ville de Genève
2003-05 Bourses d'aide à la création, Ville de Genève
1997-98 Christoph Merian Stiftung, Bâle
1997 Internationaler Bauhaus Award
1996-97 Akademy Schloss Solitude, Stuttgart
Collections publiques
Ars Electronica, Linz
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Collection Pictet, Genève
Fonds municipal d'art contemporain de la Ville de Genève (FMAC)
Fonds cantonal d'art contemporain, Genève (FCAC)
Kunsthalle Bregenz
Kultur Kontakt, Vienne
Ludwig Museum of Contemporary Art, Budapest
M HKA - Musée d'art contemporain, Anvers

